The Beatles Book Monthly

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THE LAST ISSUE

GEORGE'S TRIBUTE CONCERT

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The Beatles BOOK

The Original Official Monthly Magazine

No.321 JAN 2003

EDITORIAL

THE BEATLES BOOK
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Editor: **JOHNNY DEAN**
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Founded in 1963 by Sean O'Mahony

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After nearly forty years I have to tell you that, very sadly, this has to be the last issue of The Beatles Book. Most of the photos in this edition are a mix of shots taken when the Beatles were either recording 'All You Need Is Love" or getting ready for that very special transmission of the song to over a billion viewers all over the world in June 1967. The title may be a bit idealistic for some people, but it does seem absolutely right for so many situations in life – including this final issue.

As you all know, original copies of the first 77 issues of The Beatles Book are now quite valuable. I'm sure that subsequent issues from the second and third series will also start to go up in value as soon as we have stopped publication, so I have inserted a list of the issues which are still available, plus a couple of posters and several original photographs of The Beatles which you might like to acquire.

Many people over the years have asked me to extract the best articles and pictures from all The Beatles Books I have published over the past 40 years, and put them all into a book or two so they have can have a potted history of the Beatles for their bookshelves. I think it's an excellent idea and it's about time I did it, so I'm going to get cracking on the first book as soon as I've completed this edition. With luck it should be in the shops by November 2003 at the latest.

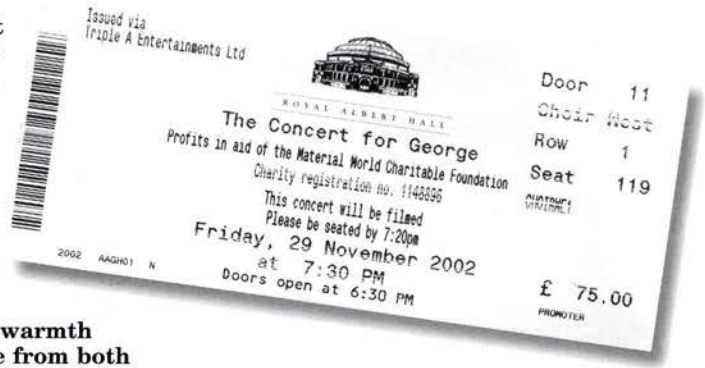
I would like to offer my grateful thanks to everyone who has written anything for the magazine over the years. In particular, I must give a special mention to our regular contributors including: Peter Doggett, Peter Jones, Andy Davis, Mark Lewisohn and, more recently, Pete Nash, Simon Wells and Gillian Gaar. Peter, Simon and Gillian have very kindly contributed pieces for this final issue. In addition, I want to thank Tony Barrow for all the work he has done over the years for the magazine. I originally met him when he became the Beatles' Press Officer back in 1963 and we both shared many extraordinary moments during those incredible years.

Finally, I want to thank you for buying, or subscribing, to The Beatles Book. I've always been amazed by your dedication to the greatest group the world has ever seen. With your support I can't see their reign ever ending.

Johnny Dean

The **CONCERT** *for* *George*

BY PETE NASH



The exceptional Concert for George Harrison was held at the Royal Albert Hall on 29th November, the first anniversary of his untimely death. It was the ultimate tribute to the legendary guitarist and a showcase of his gifted song-writing talent. Ringo said before the show: "It's a reflection and a celebration." Certainly, the love and warmth for George Harrison that came from both the performers and the audience was truly emotional.

FINAL CHAPTER

However it turned out to be much more than a mark of respect to the much–missed George, because it also signified a final chapter in the long and winding story of the Beatles. To have Paul McCartney and Ringo Starr together on the same stage performing the songs of their friend and former bandmate was a truly historic occasion.

Paul McCartney and Ringo Starr together on the same stage performing the songs of their friend and former bandmate was a truly historic occasion

With the smell of incense drifting across the famous old concert hall, and the sight of George's 12-string Rickenbacker propped up on a stand, the evening began with Eric Clapton announcing that the first half of the concert would consist of traditional Indian music, followed by a Western music set in the second half.

The Indian section, beginning with a prayer or 'sloka', was made up of music either performed or conducted by Ravi Shankar's daughter, Anoushka, 'The Inner Light' (with vocal by Jeff Lynne) and a special piece 'Jairaj' written for George by Ravi Shankar. He stated in the programme: "George was like a son to me and my Indian name for him was 'Jairaj'. This is a song for my dear George. George loved Krishna, whose name was also Hari." Ravi himself did not perform but sat at the side of the stage with Olivia Harrison, watching as his daughter put on an astounding display of virtuoso musicianship. The section culminated in a medley of Indian classical and folk music, greeted with great applause by an appreciative audience.

After the intermission, all the members of Monty Python's Flying Circus, minus John

Cleese (conspicuous by his absence), reflected the humorous side of George's personality with a bare-cheeked rendition of 'Sit On My Face (And Tell Me That You Love Me)' and 'The Lumberjack Song', the original record of which was produced by George.

The concert continued with performances of some of George's best songs by many of his closest friends: 'I Want To Tell You' – Jeff Lynne, 'If I Needed Someone' – Eric Clapton and Jeff Lynne, 'Old Brown Shoe' – Gary Brooker and Eric Clapton, 'Give Me Love (Give Me Peace On Earth)' – Jeff Lynne, 'Beware Of Darkness' – Eric Clapton, 'Here Comes The Sun' – Joe Brown, 'That's The Way It Goes' – Joe Brown, 'Horse To The Water' – Sam Brown with Jools Holland on piano, 'Taxman' – Tom Petty & The Heartbreakers, 'I Need You' – Tom Petty & The Heartbreakers, 'Handle With Care' – Tom Petty and Jeff Lynne, 'Isn't It A Pity' – Billy Preston and Eric Clapton, 'Photograph' – Ringo Starr, 'Honey Don't – Ringo Starr, 'For You Blue' – Paul McCartney, 'Something' – Paul McCartney and Eric Clapton, 'All Things Must Pass' – Paul McCartney, 'While My Guitar Gently Weeps' – Eric Clapton, 'My Sweet Lord' – Billy Preston, 'Wah Wah' – Jeff Lynne and Eric Clapton. Finally, Joe Brown sang 'I'll See You In My Dreams' along with all the other performers on stage.

> **"See Dhani up there on stage with you all makes it look like George stayed young and you all got old"!**
>
> *Olivia Harrison*

UKELELE

There was very little in the way of introductions between numbers, with the songs speaking for themselves, simply flowing one after another. I have never been a great fan of Eric Clapton, but his version of 'Beware Of Darkness' was truly wonderful. Joe Brown, as much of a ukelele enthusiast as George, was excellent, and revived one of George's lost classics with 'That's The Way It Goes'. Jeff Lynne, Tom Petty and Jim Keltner's performance of 'Handle With Care' was perhaps the first and final live concert appearance of the Traveling Wilburys.

Ringo was given a tremendous ovation as he first bounded onto the stage. Then he received another thunderous cheer (and was even showered with jelly babies) before singing 'Photograph', a song George and he wrote together.

As Paul walked onto the stage, Ringo introduced him as "another of my friends". Macca sang a sweet version of 'For You Blue' and 'Something', which started with just Paul and Ringo performing together to a hushed audience before the rest of the band joined in for a storming climax. Paul's performance of 'All Things Must Pass' was another magnificent moment, making one wonder why the Beatles never released a version of the song. Billy Preston, a truly astonishing vocalist, gave a show-stopping rendition of 'My Sweet Lord'.

RESEMBLANCE

Dhani Harrison, whose resemblance to his father was quite astonishing, remained onstage throughout, playing one of his dad's acoustic guitars. Near the end of the concert he thanked all of the people who had performed during the evening, and added, "I'm Dhani by the way, George's wife!" — a reference to Eric Clapton's earlier tongue tied introduction and a running joke throughout the concert. In a nostalgic moment, Paul and Ringo embraced each other before they left the stage.

During the encore, Olivia came onstage to show how she and Dhani had supported each other during the past year and to thank everyone for making the evening such a joyous, but deeply moving and sad occasion. Paul told the audience that Olivia had said to him that, "Seeing Dhani up there on stage with you all makes it look like George stayed young and you all got old"!

George Harrison certainly died too young, but everyone who was lucky enough to attend one of the greatest concerts of all time will remember it for the rest of our lives.

The BEATLES and their FANS

JOHNNY DEAN LOOKS BACK AT A VERY SPECIAL RELATIONSHIP

On the 29th November 2002, I was standing in a queue outside the Royal Albert Hall, waiting for the George Harrison tribute concert to begin. As I looked at the people around me, I was struck by the incredible variety of ages and nationalities. In front of my wife and I in the queue, for example, were a couple called Steve and Ellie, who had flown over from Oregon in the USA specially for the show. Alongside us was singing star Annie Lennox — though she quickly used her VIP status to race to the front of the line!

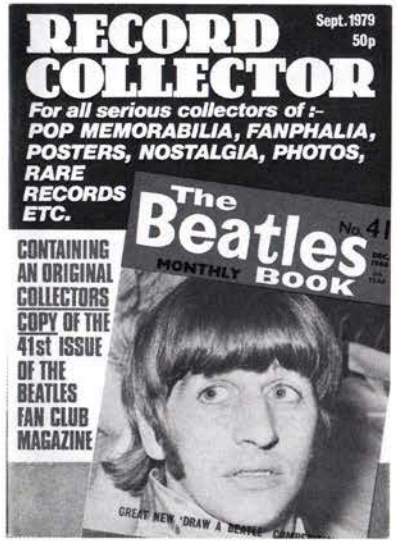
As I wandered around the corridors of the Albert Hall, I could hear an amazing mixture of accents and languages. Not surprisingly, there were lots of Americans in the audience, but there were also people speaking Italian, French, Spanish and many other tongues, from Europe and beyond. The age range was just as wide — with some fans in their late teens and early 20s, and others who were old enough to remember hearing the Beatles for the first time back in 1962 or 1963.

SCREAMED

It was all very different from the first time I saw the Beatles in concert, in the early months of 1963. For a start, the majority of the audience back then was made up of girls, in their teens or even younger than that, who screamed ecstatically as soon as the boys were announced, and kept up the same wall of sound all the way through the show. I shall always remember the way that the whole circle of the theatre literally moved up and down as a thousand fans moved with the beat of the Beatles' music. As I walked round the Albert Hall, I couldn't help wondering whether any of those teenage fans from 1963 had come to pay their respects to George, perhaps bringing their own teenage children with them.

Everyone who was there clearly felt that they were part of a very special occasion. It was not just a gathering of legends from the worlds of music and comedy, everyone from Eric Clapton to the Monty Python team, but almost a farewell to the Beatles. There were the two surviving members of the group, who had come along to pay their respects to the man who had shared their remarkable success story in the 60s, and who had been a friend, sometime musical partner and business associate ever since. Throughout the 70s, the world had been begging for the Beatles to get back together again. Seeing Paul and Ringo on stage beneath a giant, blown-up portrait of George, we all realised that this was as close to a reunion as we would ever get.

I found it a particularly poignant experience to see Paul and Ringo playing with George's son, Dhani, who looks so much like his father did at the same age. I couldn't help wishing that John's eldest son, Julian, had been there as well, because that really would have tied together all the different generations of the Beatles and their families. Though longtime fans still tend to think of Julian as being a youngster, he's coming up for his own 40th birthday next year, which makes him some 16 years older than Dhani Harrison!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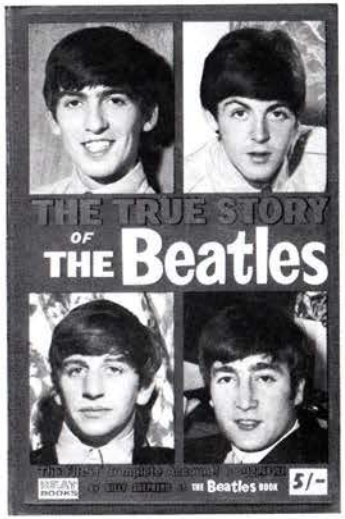
No. 41

The first issue of Record Collector!

The Albert Hall concert also reminded me of something else, which I think is a vital part of the Beatles story — but which is usually overlooked by people who write about the group. Stars are always the centre of attention when they are on stage, and there have been no bigger stars in the world of music than John, Paul, George and Ringo. But the thing that made them stars wasn't just their musical talent and charisma, but also the reaction, enthusiasm and loyalty of their fans.

That was particularly true in 1963, when the press in Britain studiously

ignored the Beatles' popularity until the group appeared on *Sunday Night At The London Palladium* that October. When the reporters saw the enormous crowds blocking the streets around the theatre they finally woke up and all the national papers went to press that night with stories reporting the fantastic reception that the group had received and declared that Beatlemania had arrived. After that, the journalists claimed that they had turned the Beatles into superstars. As every Beatle fan knew at the time Beatlemania began months before the national press noticed it, and it was the sheer enthusiasm of the boys' biggest fans who were responsible for the whole phenomenon.



The True Story Of The Beatles *by Billy Shephard.*

Like George Martin, Dick James and many other people who were associated with the group back then, I was lucky enough to be able to build a career out of my involvement with the Beatles. I first spoke to their manager, Brian Epstein, around the time 'Love Me Do' was released. Then, when I heard 'Please Please Me' for the first time, I realised that something absolutely remarkable was happening. Despite all the time I spent with the boys in the 60s, that's still my most exciting memory of the Beatles. As soon as I heard that single, I knew that something absolutely new, and completely different, had arrived in pop music.

FIRST ISSUE

I immediately asked Brian if I could start a monthly magazine devoted to the group. He agreed, but asked that I should wait until I had time to meet the group, get to know them individually, and get their full approval for what I was doing. As a result, the first issue of *The Beatles Book* didn't reach the shops until the start of August 1963. Three weeks later, 'She Loves You' was released, and Beatlemania reached a new peak of excitement. By December, when the fifth issue of the magazine was published, sales had leaped up to an incredible 330,000 copies a month — making *The Beatles Book* by far the best-selling pop magazine in the country.

Over the next six years, we acted as the group's 'official' mouthpiece to the outside world. We were given exclusive access to the recording studio and their homes. We staged dozens of special photographic sessions — though if I'd known just how popular the Beatles were going to become, I would have arranged dozens more! Most importantly, we received all the latest news from the Beatles, before it reached the rest of the world. I was lucky enough to meet the boys in all sorts of situations, both in London and when they were out on tour, and get to know them as people, rather than stars.

Besides the monthly issues of *The Beatles Book*, I also published a 'Special Reprint' of the first six issues for new fans who'd missed out, plus seasonal specials for summer and Christmas — which are real collector's items today! I also asked journalist Peter Jones, who was a regular contributor to *The Beatles Book*, to write the first ever biography of the group: *The True Story Of The Beatles*. It was a rushed job, but it was still based on first-hand interviews with the boys, unlike the vast majority of the books that have been published about the Beatles over the years.

Of course, the Beatles began to fall apart in the late 60s, and by the end of 1969, it was obvious that they weren't a group any longer, just four very talented individuals. I decided that it wasn't possible to keep the magazine going under those circumstances, so the December 1969 issue was the final one — or so I thought.

What happened next surprised everyone, including me. Rather than disappearing, the Beatles' popularity kept on growing. Although the magazine wasn't being published anymore, I kept on receiving letters from fans, asking for more information and pictures. By 1976, I realised that there was a whole new generation of fans out there, who had never seen the original copies of *The Beatles Book*. So I began to republish them again every month, each one wrapped in 8 or later 16 pages of news and new articles.

By an amazing coincidence, the 77 reprints finished at exactly the moment when the world was about to celebrate the 20th anniversary of 'Love Me Do'. So in autumn 1982, I decided to keep *The Beatles Book* going as an all-new publication — and it's been that way for the last 20 years.

During that time, it's been wonderful to see whole new generations of people becoming Beatles fans — not just people who weren't alive when the Beatles were together, but those who were born long after John's murder in 1980. And that brings me back to what I was saying earlier. It's the loyalty of people like you, the readers of *The Beatles Book*, which has helped to keep the group and their music alive, and make the Beatles into the timeless international phenomenon that they are today. You're the ones who bought the records, queued up for autographs and concert tickets, phoned radio stations to request that they play the latest single by Paul or George, and turned on their friends to the fact that four musicians who hadn't played together since 1969 were responsible for making the greatest pop music of all time. The Beatles made the records — but you made them famous!

MY LIFE AS A BEATLEMANIAC

PETER DOGGETT EXPLAINS HOW A TEENAGE OBSESSION TURNED INTO A CAREER

I can remember exactly when Beatlemania began for me. It was just after four o'clock on the afternoon of 28th December 1970 — and no, I didn't need to look that up, as it's imprinted firmly on my brain. It was three days after Christmas, and I'd managed to escape my maiden aunts and stray uncles long enough to plant myself in my room, in front of an ancient black-and-white telly. That didn't matter, as the programme I wanted to see was in black-and-white as well. There was the clang of a resounding electric guitar chord, the soundtrack burst into song — and there were the Beatles, being chased around a London station as the opening credits rolled for the first ever UK TV showing of *A Hard Day's Night*.

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For the next 90 minutes, I experienced a condensed version of what had happened to the rest of the world in 1963 and 1964. Back then, I was in infant school, and like the rest of my classmates I was besotted with the "yeah yeah yeah" chorus of 'She Loves You'. But seven-year-olds are fickle, and by the end of 1964 I'd forgotten about music and immersed myself in football, cricket and those packets of Airfix soldiers that enabled kids to relive World War Two, over and over again.

IT TURNED ME INTO A BEATLES FANATIC FOR LIFE

By 1970, I was thirteen, adolescent hormones were trying to find their way round my bloodstream, and I'd rediscovered the joy of music. I didn't have a record-player, though, so my only source of entertainment besides Radio 1 was a pile of reel-to-reel tapes that my father had made for me back in 1964. Accidentally, he'd assembled a priceless archive of early *Top Of The Pops* shows, excerpts from radio's weekly chart rundown, *Pick Of The Pops* — and, incredibly, the soundtrack of the *NME* Pollwinners' Concert, where the Beatles topped the bill and were presented with their award by the self-styled fifth Beatle, Murray The K.

Those tapes were enough to convince me that I needed to watch *A Hard Day's Night*. And the film turned me into a Beatles fanatic for life. It wasn't just the songs, it was the whole package — the humour, the all-for-one and one-for-all camaraderie, John's swagger

and sarcasm, plus that indescribable magic which had already conquered the world. By 5.45 it was over, and my life was never the same again.

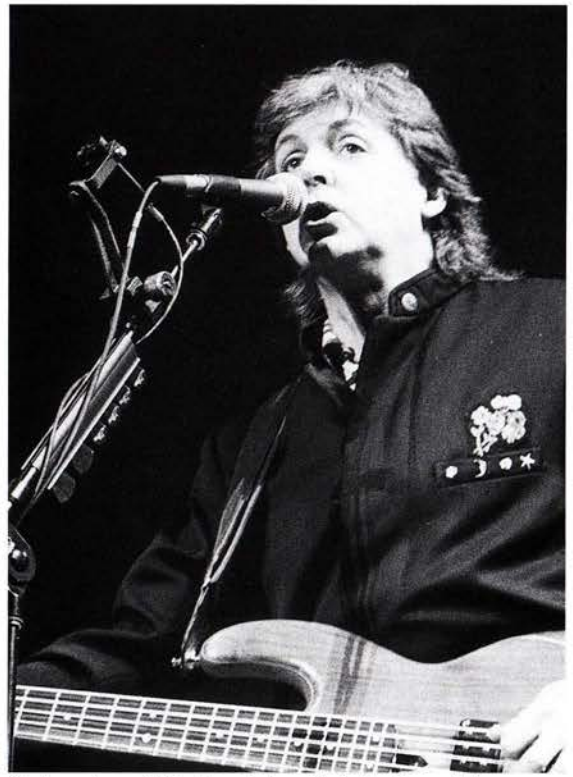
For the next decade I devoted a large amount of my time and pocket money to the Fab Four. Although I'd arrived just in time to miss the group's active life, that didn't put me off for a second. 1971 was the year when the solo Beatles staged a joint takeover bid on the charts, and you couldn't turn on the radio without hearing Paul's 'Another Day', Ringo's 'It Don't Come Easy', John's 'Power To The People' and half-a-dozen different songs from George's *All Things Must Pass*. By 1972, I was dedicated enough to buy John's *Some Time In New York City* album on expensive import (£3.60!!), when it looked as if it wasn't going to be released in Britain. That year, I also found a copy of Hunter Davies' official Beatles biography in W.H. Smith's sale for a mere 40p.

TROUBLE

And so it carried on. In 1973, I got into trouble on a school geography trip, when I was discovered in a bookstore buying a copy of the Beatles' business exposé, *Apple To The Core*. 1974 brought me a mail-order copy of John and Yoko's *Two Virgins*, from (appropriately enough) Virgin Records. I'm still not sure if it's a counterfeit or not. Somewhere along the way, I ordered Yoko's book *Grapefruit* from a local shop, and sent my mother to collect it. I forgot to tell her it had a naked bottom on the cover. Apparently it was hard to tell who was more embarrassed: mum, or the teenage boy who sold the book to her. Thank God I didn't make her buy *Two Virgins* . . .

I FORGOT TO TELL HER YOKO'S BOOK HAD A NAKED BOTTOM ON THE COVER

All that paled into insignificance in 1975. At the Southampton Gaumont that September, I saw my first ever rock concert, as Wings began their world tour. Outside, there were fans who'd flown in from America — without tickets. Inside, the atmosphere was electric.



Paul on stage at Wembley during his first solo world tour.

I was eight or ten rows back, close enough to feel every McCartney bass riff thudding into my ribs, and not quite believing that I was actually in the same room as one of the four men I'd worshipped for five long years.

The next five years passed more quickly, in a whirl of college, moving to London, working for a living rather than watching TV — and, I have to admit, losing touch a little with the Fab Four as I fell under the spell of punk. But at university, I discovered a store that sold bootlegs, and heard my first Beatles out-takes — strange and exotic titles like 'What's The New Mary Jane' and 'Peace Of Mind' (which turned out not to be the Beatles after all).

Then, in 1980, I had the opportunity of a lifetime: a job on the staff of a brand new magazine called *Record Collector*. When I arrived for my interview, I discovered that the company was also responsible for another magazine: *The Beatles Book* or, as many fans have always called it, *Beatles Monthly*.

Those were the days when Johnny Dean was still republishing the original magazines from the 1960s, wrapped inside sixteen pages of up-to-the-minute features and news. My first job was helping to answer readers' letters — and that was my introduction to the amazing people who have made this magazine what it is over the last 39 years.

HORRIFYING

Only a few months after I joined the staff of *The Beatles Book*, something happened which highlighted the incredible relationship between the Fab Four and their fans. On the morning of 9th December 1980, Britain woke up to the horrifying news that John was dead. I can still recall the BBC announcer's fateful words at 8 o'clock that morning: "The former Beatle, John Lennon, has been shot dead . . .".

The night before, we'd sent the January 1981 issue of the magazine off to the printers. Now we had to deal with our own shock and grief, and put together a hasty tribute to the man who had just reappeared in our lives after five years of silence, and who had never seemed more alive.

Then the letters started coming in — floods of them, some short and tear-stained, some long and reflective, but all of them speaking straight from the heart, and knowing that they were talking to people who shared their passion for the Beatles, and their disbelief that John could have vanished from our lives. It was a privilege to open the envelopes every morning, and read another batch of tributes that said far more than the learned obituaries in the national press. Together, the fans' letters seemed to say that life could still go on, despite what had happened, as long as we all pulled together. I think that being able to read such heartfelt comments from fellow fans helped readers of *The Beatles Book* to come to terms with the tragedy. It certainly worked for me.

THE FANS' LETTERS SAID THAT LIFE COULD STILL GO ON

Fortunately, the years that followed brought happier times. We reported on Ringo's wedding in 1981, which brought the three surviving Beatles together again for some beautiful pictures. In 1982, *The Beatles Book* assumed its current form, as a 48-page magazine based on exclusive pictures and newly-written articles. There was more space to be filled, and plenty of new records, films and books to write about.

Throughout it all, the magazine staff always tried to remember that we were fans, writing for fellow fans. That wasn't a difficult task, especially when being a roving reporter for *The Beatles Book* led me to once-in-a-lifetime events like the filming of Carl Perkins' TV special in 1985. At Limehouse Studios in London, I joined a select and small crowd of fans who were privileged to watch not only one of the fathers of rock'n'roll, but also George and Ringo, who were making their first appearance together on stage since 1971. A few months earlier, rumours had spread that George had "retired". The Perkins special proved he hadn't. More than that, it showed that any time he wanted to, he could sound and look like the rockabilly fanatic who'd played so many Carl Perkins songs at the Cavern. It was an amazing night, topped off by watching a parade of Beatle wives — Patti and Olivia Harrison, Maureen and Barbara Starkey — chatting happily together in the crowd.

MEMORABLE

There were other memorable nights like that, watching Paul in the cramped surroundings of the Mean Fiddler Club in London, and then in the vast Wembley Arena, or following his secret gig schedule to the unlikely venue of the Pavilion at Westcliff-on-Sea. Ringo brought his All-Starrs to London; George delighted us all at the Albert Hall. Even Yoko got in on the act, delivering a set that John would have been proud of at the London Astoria. He'd have been even more proud to see his young son Sean on

guitar, playing licks as rough and wild as the ones he's played with Yoko back in 1970.

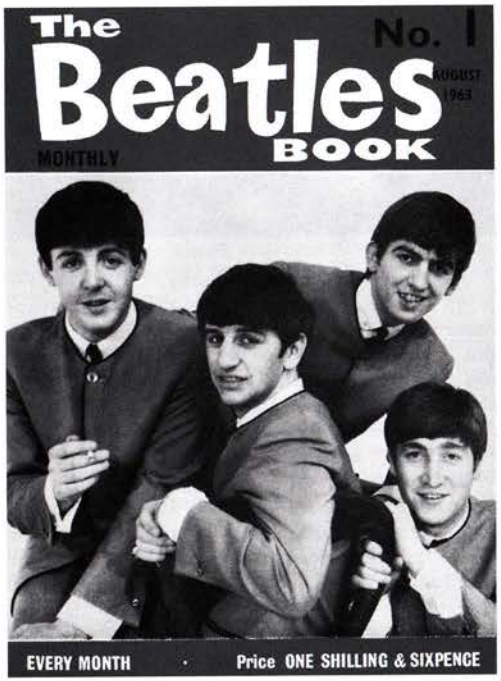
Representing *The Beatles Book* at conventions, press conferences and other events, I got to meet many of the legendary 'backroom boys — Neil Aspinall and Derek Taylor at Apple, George Martin and Geoff Emerick at EMI, not forgetting *The Beatles Book's* longest-serving contributor, Tony Barrow. And every step of the way, the fans were there too, both in person and in the letters which still stream into *The Beatles Book* offices, full of good sense, passion, and humour.

Now this particular strand of the Beatles' saga is coming to an end, after thirty-nine remarkable years. As George said, all things must pass. But the story of John, Paul, George and Ringo will go on forever, as long as there are people with ears to hear their amazing music, and eyes to witness the impact they had, and still have, on the world. Thank you for the music, guys, and for changing my life — and thank *you*, for supporting this magazine down the years, and giving me the opportunity to share my love of the Beatles with people who love them as much as I do.

40 YEARS OF The Beatles BOOK

BY SIMON WELLS

If you look at the section of *A Hard Day's Night* where the wonderfully cantankerous Wilfred Brambell is trying to off-load a clutch of forged Beatle autographs, you'll see a young fan waving a copy of the *The Beatles Book*. (DVD technology being what it is, the magazine is revealed to be issue number 9, April 1964.) That for me was my first exposure for what was to become my monthly bible of received Beatlemania. You see, I was 12 in 1974 when the BBC in their wisdom decided to run a season of the group's films, and like countless millions of others before me, I was instantly smitten and captivated with the group. Quite simply, my life would never be the same again. Better still, the fact that a monthly magazine closely chronicled their rise during the 1960s was too good to be true — getting hold of a copy however, was a somewhat more problematic task.



Where it all began: the very first issue from 1963.

Being a Beatles fan in the early 1970s was at times an arduous and lonely pursuit. As the generation that had to suffer the dubious honour of coming after the 1960s, it felt as though you were entering into the party only to find that all of the guests had left. Adding insult to injury, most Beatles-related activities were few and far between, and even when the occasional gathering did occur, they were pretty mediocre to say the least. (Those who visited conventions in a dank Norwich church hall and a deserted Alexandra Palace know exactly what I'm talking about!)

It was my friend Robin who alerted me to *The Beatles Book*'s re-release in 1976, and as he patiently read the contents to me over the phone I knew that this was exactly what I had been waiting for. EMI's re-promotion of the band's singles catalogue ensured that the environment was ready for the first real Beatles revival; their records were in the charts again and there was much talk of a reunion. As I cycled the eight miles to my mate's house to collect the magazine (such was the power of the Beatles it can drive you to do the most ridiculous things!), I was filled with expectation and anticipation; "maybe he's found an original" or (more likely for him, knowing my love for the group) "perhaps it's a

wind-up". When I did eventually get to his house, I held the magazine as if it was some sort of Holy Scripture. As I turned the pages, filled to the brim with stories and photographs of the boys, I dare say I was experiencing the same emotion that Beatle fans had felt during the 1960s when they first clapped eyes on the magazine.

From then on the first week of the month was definitely "Beatles Week". Each magazine purchased was given its own little plastic bag and treated with the reverence I felt they duly deserved. To be honest, I paid far more attention to them then I ever did to my school work (Johnny, do you realise the re-issues coincided with my preparation for my first O levels?!!) and yet they brightened up some very dismal times. Remember, this was the period when Punk first emerged, and with the "Winter of Discontent" as a grim backdrop, it meant that looking back on the 60s decade was much more favourable option than dealing with the stark reality of the mid-1970s Britain.

The great thing about the re-release of *The Beatles Book* was that our generation could, month by month, relive the magic and frenetic pace of the 1960s.

STRANGE

It was a strange experience reading the magazine knowing only too well what was going to happen, and more pertinently, what didn't; their abortive third film or their final concert tour. And yet there was something rather special about being able to go and buy a magazine solely about the Beatles!

Looking back through the enormous pile of magazines (one thing that amazes me is how well they keep!) the most incredible thing is seeing how the boys changed, almost on a month by month basis. Certainly they seemed to keep one step ahead of everyone, musically and appearance wise, and that in itself must have been a devil of a job for a publisher to keep the material continually fresh. Difficult too, must have been the challenge they threw down by ripping up the book of so-called "celebrity conduct". Prior to the Beatles, 'Pop Stars' ensured that their cigarettes, drinks and other substances were kept securely under wraps while keeping their hair and smiles nicely trimmed for press and public. Certainly, the Beatles' ambivalent attitude to such things as drugs and Eastern philosophy stretched the most liberal of tabloid editors' tolerance, and yet *The Beatles Book*

A new era of The Beatles Book began in 1982.

endeavoured to support the group's soul-searching, even if towards the end of the 1960s, the relationship between group and magazine appeared somewhat distant.

Summing up the forty years of *The Beatles Book* magazine in a thousand words is a nigh on impossible task. Yet if I had to plump for its major attraction, it would have to be the outstanding quality of the photographs — most of which have passed into Beatle folklore as some of the best ever taken. There is no other archive that I know of that has within it such historic pictures of the group recording at Abbey Road. And for that one reason alone, the magazine is essential.

So here we are, the end of *The Beatles Book* after forty years. While writing this, I am reminded of publisher Sean O'Mahony's first meeting with the band where Paul McCartney asked him how he was going to fill the pages each month! And yet ironically, it is Paul who still continues to tend the Beatles' flame. The magazine has been a very powerful backdrop to our passion over the years and I, for one, am devastated that it won't be around any longer.

Personal Ads

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PAUL'S ALREADY DONE IT!

Dear Johnny,

Re Peter Doggett's article, 'Would You Credit It?' in the December issue, I'd like to point out that this isn't the first time that McCartney has credited Beatles songs as 'McCartney/Lennon', as he has with the fabulous *Back In The U.S.* CD. In fact, this credit first appeared on 1976's *Wings Over America*.

As 'Love Me Do', carried the legend 'McCartney/Lennon', I really don't understand what all the fuss is about. And as 'Yesterday' screams "McCartney" anyway, I think his wishes should be granted. After all, it was songs like 'Yesterday' and 'Michelle' that made Lennon a rich man!
Jeremy Westcott, Hartcliffe, Bristol.

If there's one thing that I've learned during nearly forty years of editing The Beatles Book, *it's that you can guarantee that if you get something slightly wrong, one of the readers will notice and put you right!*

Thanks for your letter, Jeremy, which proves that Paul had already managed to solve the problem of songwriting credits more than 25 years ago. But, of course, Wings Over America *was one of his own releases: the real battle will be getting his own name listed first the next time that 'Yesterday' turns up on a Beatles album!*

ARCHIVE ALBUMS

Dear Johnny,

While enjoying *Beatles 1* and *Beatles At The BBC* recently, I thought how good a follow-up to *1* would be. It would be great to have an album featuring all those fabulous B-sides, like 'Yes It Is', 'This Boy' and 'Don't Let Me Down', plus 'Please Please Me' and 'Strawberry Fields Forever', which were omitted from *1*.

Turning to *Beatles At The BBC*, I understand that there are lots of unreleased Beatles BBC tracks in the archives. I for one would welcome a Volume 2!

Looking ahead to next year's *Please Please Me* 40th anniversary, I hope that EMI and Apple have got something planned. How about mono and stereo versions on one disc, with a booklet containing the history of the *Please Please Me* sessions? Fingers crossed!
Geoff Wood, Wallasey, Merseyside.

Sadly, Geoff, I think that if there was going to be a Please Please Me *anniversary release — or, indeed, a Beatles album of any kind in the near future — then we'd already have heard about it. But the mono/stereo* Please Please Me, *maybe with bonus tracks not released on the* Anthology, *is a wonderful idea. Classic albums by artists like Bob Marley and Marvin Gaye have recently been reissued in extended two-CD forms, full of previously unheard out-takes. Wouldn't it be wonderful if EMI and Apple did the same with the Beatles' albums?*

BEATLES SURROUND-SOUND?

Dear Johnny,

I've recently heard EMI/Apple are planning to release the entire recorded Beatles catalogue soon, in surround-sound and/or SACD formats. Could you shed any light on these rumours?
Fred Grady, Greenville, RI, USA.

Will the Beatles' records come out on SACD? I think it's too soon to say, because it's such a new format that it hasn't yet become established. My guess is that if SACD began to take over from 'normal' CDs, then EMI would make the Beatles' catalogue available — but probably not until then.

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THE ACTUAL LINK

BY GILLIAN G. GAAR

It wasn't easy for US fans to track down copies of *The Beatles Monthly Book* during its original run in the 1960s. There were no mega-record stores like Tower or Virgin, no amazon.com in America and shops specializing in overseas magazines were strictly limited to major cities. After the Beatles broke in America in 1964, there was stiff competition from the plethora of US teen magazines, like *16*, which were far more readily available. And when the *Beatles Book* first shut down in 1969, it seemed likely that the magazine would become simply another relic of the past to American eyes, little more than a British novelty item.

But the magazine's revival in 1976 gave it a new lease of life not only in the UK, but also overseas. Tower record stores had opened in the US, and they carried *The Beatles Book* in their magazine racks. Copies could also be ordered from specialty dealers or directly from the magazine itself — something greatly facilitated in the latter case when *The Beatles Book* finally began accepting personal checks (or "cheques") and credit cards!

I first heard of the magazine in the first book I ever read about the group, Hunter Davies' authorized bio *The Beatles* (where he referred to it as *Beatles Monthly*), but I had no real conception of what it was. In 1979 I finally made it to England and lived in London as an exchange student. Exploring the West End one day, I discovered the now-closed Musique Boutique on Shaftesbury Avenue. The shop, situated up a narrow staircase on the 1st floor (what we'd call the 2nd floor in America) of a nondescript brick building, was the Helter Skelter of its day (referring to the London music book shop of that name, not the Beatles' song!), which carried a dazzlingly wide array of music books and magazines. Lo and behold, there was an *entire wall* of books about the Beatles — and an entire run of *The Beatles Book* reprints.

Until then, I had no idea the magazine had been resurrected, and over the next several months I not only bought each new issue, but eventually all of the back issues. When I left the UK, I became a subscriber, and have remained so ever since, making *The Beatles Book* one of two magazines I own a complete set of (the other magazine is, surprise surprise, the US publication *Beatlefan*). The reprints provided me, and other American fans, with a unique and valuable insight into the Beatle years. Unlike the often breathless and sensational reporting in US fan mags, *The Beatles Book* was refreshingly matter-of-fact, and, especially in the early years, clearly coming from an insider's perspective (as evidenced by the great pictures). Best of all, the reprints changed nothing in the original magazine, meaning the first-time reader had the rare opportunity of watching the Beatles' story unfold as it happened, without any revisionism or cleverness after-the-fact. Most importantly, the story was being told entirely from a British point of view, which gave it an additional edge of interest to the American reader.

'The Reprints provided me with a unique insight'

Finally, in its new incarnation *The Beatles Book* was also the best source for current UK information about the group, mostly through its Recent News section (initially helmed by Mark Lewisohn). The news section alone made me hope the magazine would find a way to continue after reprinting the original 77 issues. And happily it did, continuing for just over 20 years from October 1982 (the first "stand-alone" issue since the original run) on. That figure itself is quite impressive; it means the magazine had a longer run after the group split than when Beatlemania was at its height!

It was great having *The Beatles Book* around when Ringo and Paul returned to touring, with in-depth reports accompanied by glossy full colour photos. But the current non-touring info was welcome as well.

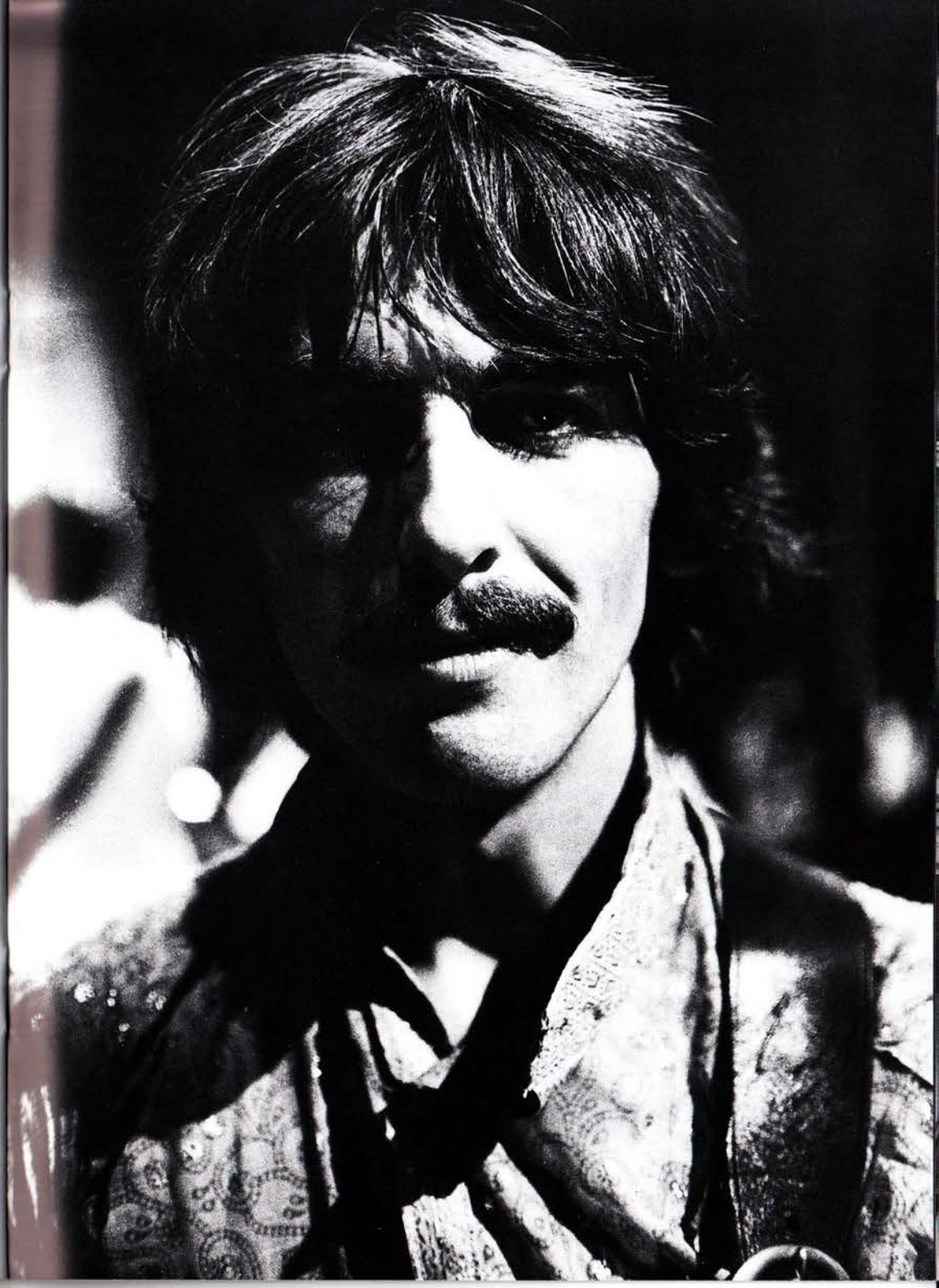
Who better to turn to for minutae about UK/overseas-only record and book releases, and TV and radio specials? And how was it possible that there seemed to be a never-ending supply of photos from the good old days of the '60s?

By the 1990s, I had begun writing regularly about the Beatles myself, and frequently relied on *The Beatles Book* when I was researching my stories. I can't think why I didn't offer my services to *The Beatles Book* much earlier, because I could easily have reported on numerous stateside appearances by Paul and Ringo in the '90s. But it wasn't until November 2001 that my byline appeared in the magazine, accompanying a review of a Ringo show, along with some photographs I'd taken. It was fantastic to finally have a real link to this legendary magazine, and with all those names I'd read over the years — "Johnny Dean", Sean O'Mahony, Tony Barrow, Peter Jones, Freda Kelly, "Billy Shepherd", Mark Lewisohn, Peter Doggett, Andy Davis — a real thrill.

My second opportunity came when I reviewed Paul's October '02 dates in the Pacific Northwest for the December issue. It's great to be writing for the magazine again — but sad too, because it's for the final issue. As I write this, I haven't received the December issue yet, and there's still a month to go before I'll get the last issue, but I'm already missing *The Beatles Book*. What will we do without it?

INVALUABLE

The last year has seen some great articles, including interviews with Mike Smith and Victor Spinetti, a report on newly-discovered John Lennon recordings, and coverage of the 2002 Liverpool Beatles Convention (the next best thing to being there), and, of course, the invaluable Recent News. There's no other UK magazine that can fill the gaping hole *The Beatles Book* will leave, largely because Johnny Dean had an actual link to the group during their '60s heyday. That's the kind of experience no amount of research and study can replace. And it's just another reason why *The Beatles Book* will be fondly remembered by Beatles fans not just in America, but all around the world.



BEATLES 2003

A DIARY OF RECENT NEWS AND EVENTS

COMPILED BY PETE NASH

RINGO'S TRIBUTE TO GEORGE

Following on from his appearance at the George Harrison tribute concert last November, Ringo is reported to have recorded "an extraordinary" track as a tribute to George, which will be issued on his new album. We understand the song was co-written with Eric Clapton and features Pink Floyd's Roger Waters. The new album is provisionally scheduled for release by Koch Records in March.

PAUL'S ARTWORK GOES FOR A SONG

A host of artists, designers and musicians including Giorgio Armani, Damien Hirst, Ken Loach, Zandra Rhodes and Paul McCartney have created postcard-sized works of art for the annual Secret Postcard Exhibition at the Royal College of Art.

The exhibition always generates a great deal of interest because members of the public have the opportunity to buy any of the works for a fixed price of £35.

The catch is that all the works are displayed anonymously so potential buyers have no way of knowing who produced any of the works of art before they bid for them. The postcards went on sale on 29th November on a 'first come first served' basis. The artist behind each card was only revealed once it had been sold.

Many of the works were created by students at the RCA. Money raised from the exhibition will go towards the RCA Fine Art Student Award Fund, which helps to support emerging student artists.

Sir Christopher Frayling, rector of the Royal College of Art, said: "RCA Secret is a unique experience. The variety of postcards is astounding, from paintings to photographs, collage to drawings, all in a miniature format. This has already become one of the largest and exhibitions of small contemporary art in the world. It is a fun and creative way of raising money for the students." Paul painted three postcards which were quickly snapped up by different buyers for just £35 each.

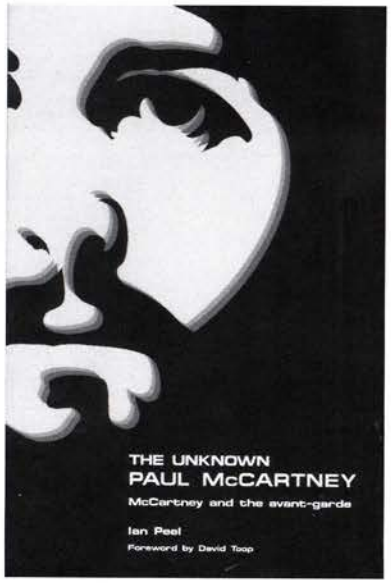
BRAINWASHED WASH OUT

George Harrison's excellent *Brainwashed* album made a disappointing debut at just No.52 on the British album charts. Despite a very vigorous promotional push by George's publicity company MBC along with EMI, *Brainwashed* was only the thirteenth highest charting new album of the week. The album fared slightly better in the US where it entered the *Billboard* Internet Sales Chart at No.3, but debuted at No.18 on the *Billboard* Top 200 Album Chart, having sold 74,000 copies.

In an interview with the Minneapolis Star-Tribune, Paul McCartney said that he had originally planned to release his *Back In The US* album on the same day as George's CD, but

Capitol moved the *Brainwashed* release date forward to avoid conflict. Paul commented, "Originally I was disappointed to hear that George's album was coming out the same day as mine. I didn't like it because it looks as though I'm trying to compete with George, so it put me in an awkward position. I don't know if they moved the date because I mentioned it to Capitol, but they did change his release date." *Brainwashed* did hit the top 20 in several countries, however, including Norway, Sweden and Germany.

THE UNKNOWN PAUL McCARTNEY



A new book titled *The Unknown Paul McCartney* looks at the musical and artistic projects that Paul has initiated and participated in away from his 'pop' career. He has been involved in quite a number since the 60s, both under his own name and incognito, including the legendary unreleased Beatles freak-out jam 'Carnival Of Light', the easy listening Percy "Thrills" Thrillington album and more recently the techno ambient releases by the Fireman and the Liverpool Sound Collage, as well as a number of less publicised projects.

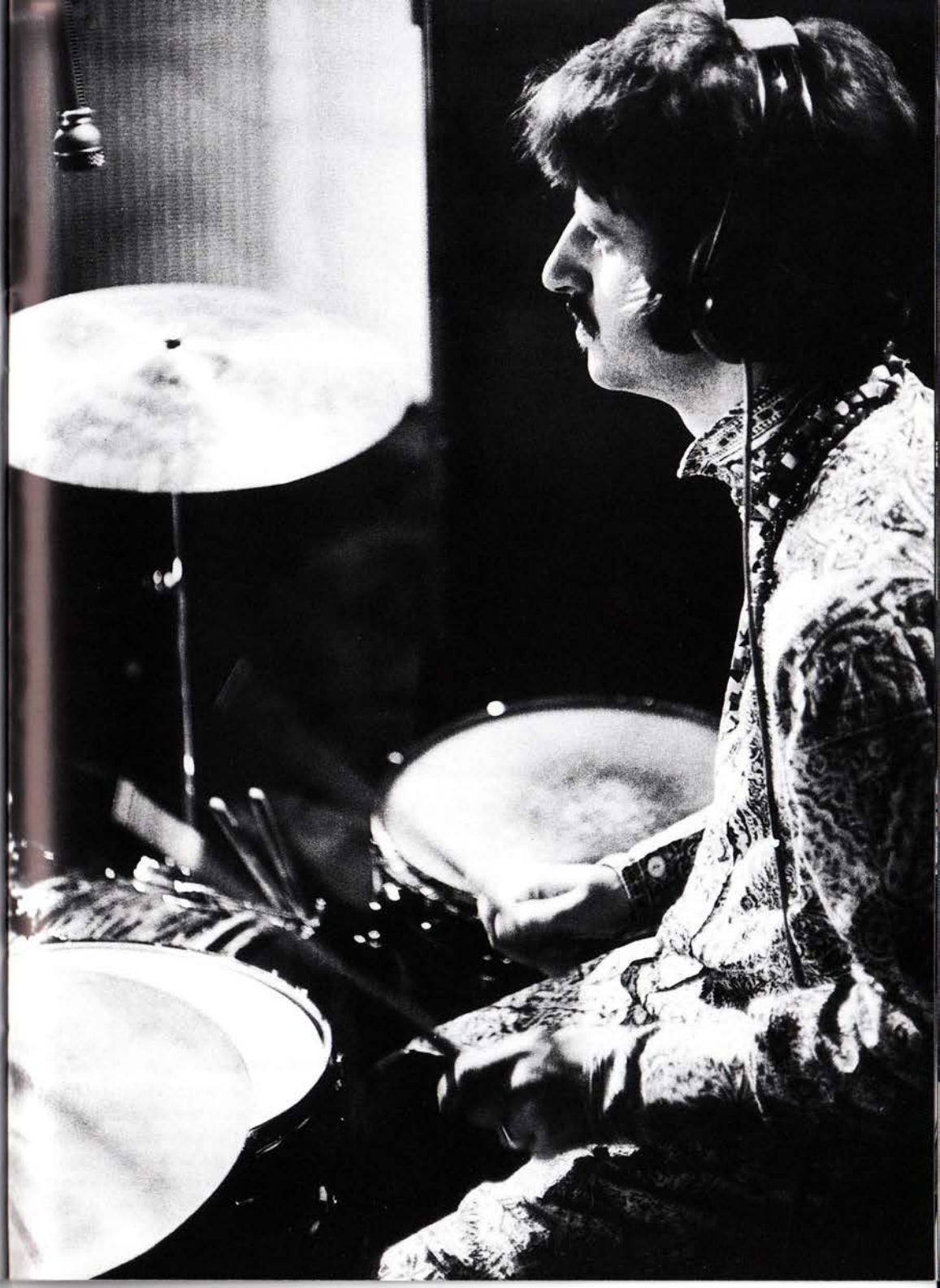
During his extensive research for the book, author and journalist Ian Peel interviewed many of Macca's musical associates from this less familiar side of his career, including David Vaughan, Yoko Ono, Richard Hewson, Youth, Nitin Sawhney and the Super Furry Animals, and and also examined the influences on Paul's work of avant-garde artists such as John Cage, Karlheinz Stockhausen, the BBC Radiophonic Workshop and indeed George Martin's electronica alter ego 'Ray Cathode'. The 255-page paperback gives a unique insight into an otherwise over-familiar public figure. *The Unknown Paul McCartney* is published by Reynolds & Hearn Limited (ISBN 1-903111-36-6) at £14.95.

"I'M JUST ABOUT TO DIE" AWARD

Paul McCartney has turned down this year's BRIT award for outstanding lifetime achievement. It's the second time Macca has turned down the award, which he was first offered in 2000. The prospect of receiving an honour for lifetime achievement caused Paul to nickname it the "I'm Just About To Die Award", fearing it would signal the end of his career. Last year, the BRIT went to Sting after Madonna turned it down for the same reason as Paul. For this year's BRITS, the organisers have hurriedly given the award to Tom Jones, in recognition of a career spanning 40 years. 62-year-old Tom was thrilled, saying: "This is great news, I'm really chuffed".

I WILL

On the anniversary of George Harrison's death, an announcement was made concerning the proceeds from his will. According to High Court probate records, George left exactly £99,226,700, reduced to £98,916,400 after expenses. The money is thought to have been divided between his wife Olivia and family members (although there was no mention of his sister Louise) plus several charities. Unfortunately, 40% may go to the Inland Revenue in death duties, giving George's 1966 song 'Taxman' a prophetic slant: "Now my advice for those who



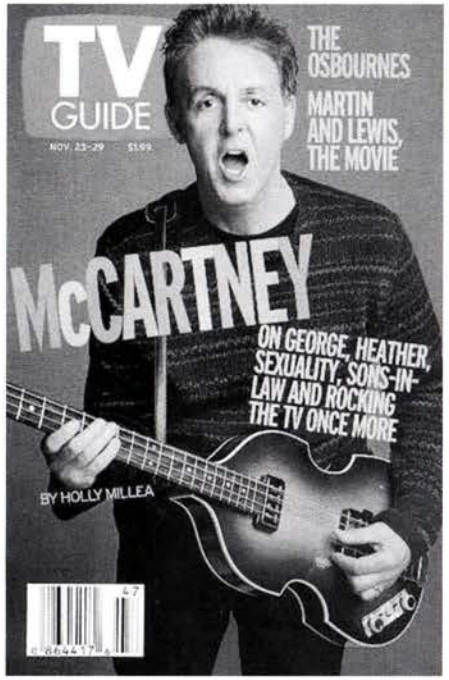
die/Declare the pennies on your eyes". Many people believe that he must also have considerable assets in other countries which haven't been revealed in this will.

MACCA TV GUIDE

The November 23 - 29 issue of the US *TV Guide* featured Paul McCartney on the cover with a five-page interview inside in which Paul speaks about George's fatal illness and performing 'Something' on his current world tour:

TVG: "There's a great bit when you sing George Harrison's 'Something' on a ukulele that he gave you for Christmas five years ago. Do you ever regret not having written a song with him"?

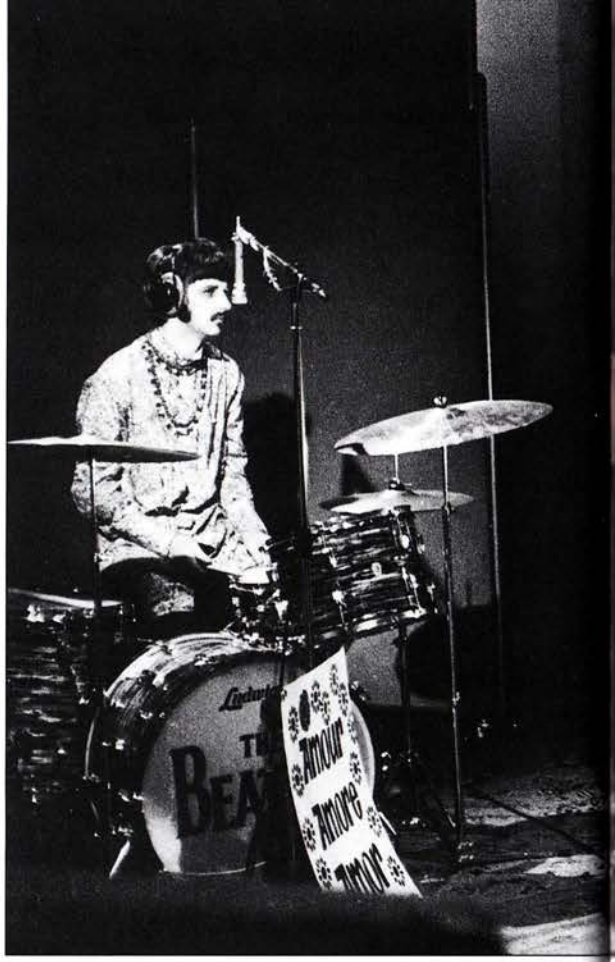
Paul: "We were both thinking we'd get around to it. It would have been nice. But I'm not one for regrets. It was good just to have time with George. Heather and I were just remembering when he and his wife Olivia took us from L.A. to Las Vegas to see the Cirque



du Soleil show. Obviously he must have been very ill, because it wasn't that long ago. But he seemed great. We all thought he was healthy. And it was just after that that he got a bad diagnosis. He was just kept going in for some tests. So we went to see Cirque du Soleil that night. And it was very happy. We had some lovely moments. When he got ill, we had some lovely moments, too. So I just take what I can get."

FOX ON THE RUN

Farmers with land bordering onto Paul McCartney's 100-acre estate on Exmoor, Somerset, are claiming foxes released in woods belonging to Paul are devastating their livestock. Local landowners say their farms are over-run with foxes who kill pheasants and give mange to their dogs.



They say the foxes have adapted to an urban lifestyle and are not used to hunting in the countryside.

The property at St John's Allotment, near Haddon Hill, is used as a deer sanctuary and is managed by the League Against Cruel Sports with Paul's permission.

The League denies releasing foxes, though the RSPCA issued a statement claiming that: "Members of the public find foxes which are normally orphaned. They are wild animals, not urban foxes. They don't have extensive contact with humans. We put them in social groups and keep them as wild foxes, but rear them until they are ready to fend for themselves. We agree a release site with a local farmer and set them free. We ask landowners to check with their neighbours and work with us. In this instance we are talking about a very small number of foxes and it is more than two years since their release. We do not believe they have contributed to any problems at all."

However some farmers say the number of foxes has recently increased dramatically. Sheep farmer Robert Govier said: "These foxes are obviously town foxes because they are not afraid of people. They don't know where or how to find food. They raid dustbins and have become a pest".

Carla Lane, a close friend of the McCartneys, who runs a wildlife sanctuary in Sussex, says even rural foxes have to develop new food sources: "Foxes have had to find a new way of life. They are changing because they are getting forced out of the countryside by developers and farmers. They now go where people are because that's where the food is. They are also wanderers. They have to have their own plot. Perhaps these foxes have been unable to find land they can call their own."

Mary McCartney took the photograph for a controversial advert by PETA (People for the Ethical Treatment of Animals), showing Sophie Ellis Bextor clutching a skinned dead fox.

!A, B, C, D, PAUL, JOHN, GEORGE Y RINGO!

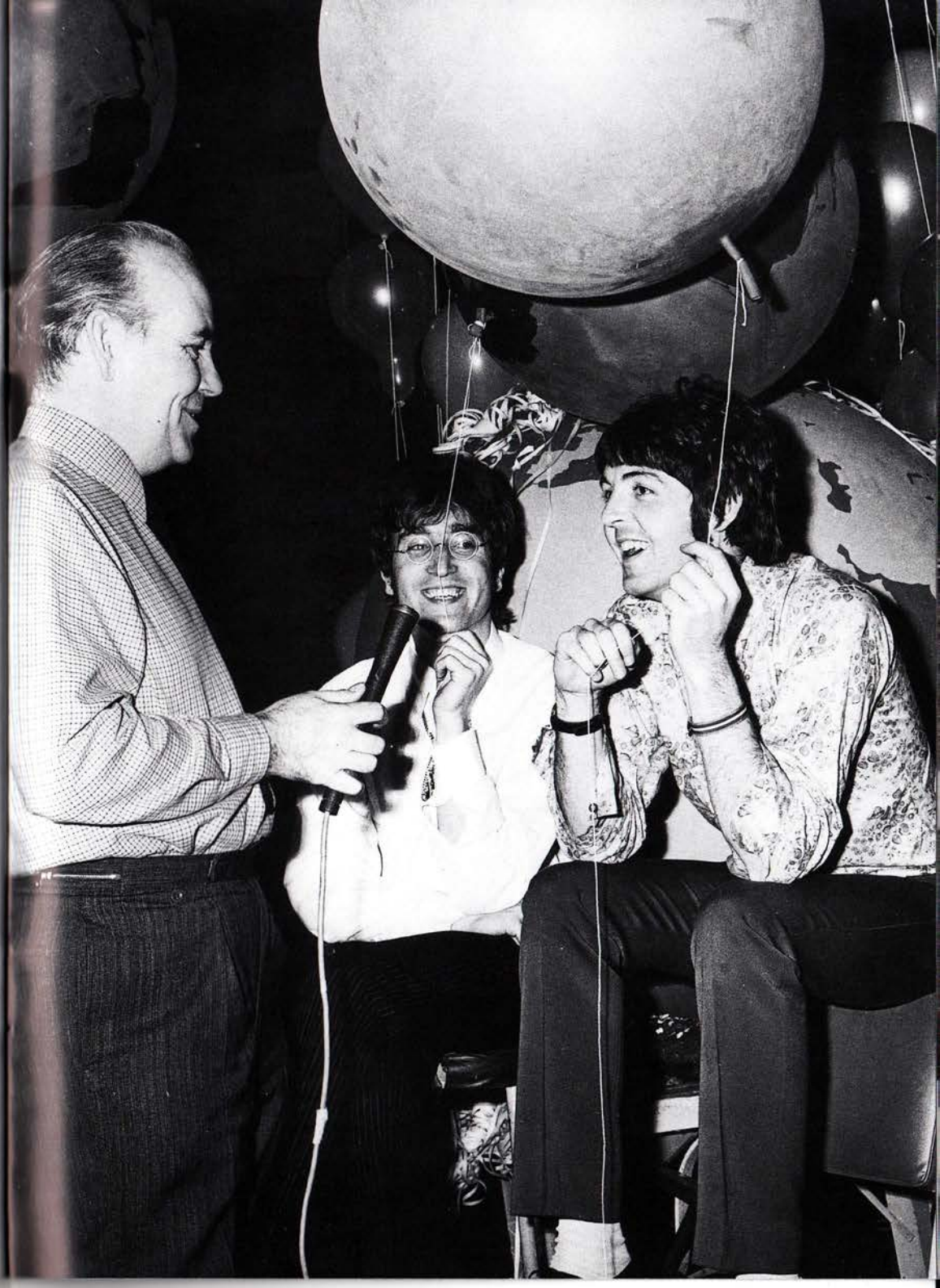
!A, B, C, D, PAUL, JOHN, GEORGE Y RINGO! is a chronological discography of Beatles releases from Argentina, including illustrations of all the Argentinean singles EPs and LPs, labels of the first pressings, rare releases and promos. The large format paperback (written in Spanish and English) has been compiled by Marcelo Ravelo, Daniel Lewi, Mario Sammartino and Ricardo Chilabert and contains over 500 black and white photographs plus 80 colour illustrations. *!A, B, C, D, PAUL, JOHN, GEORGE Y RINGO!* is published by Lumiere Editions (ISBN 950-9603-43-0).

TEN DAYS OF PEACE FOR JOHN AND GEORGE

A George Harrison Flower Vigil took place on 29th November at the Beatles Walk of Fame Star in Hollywood. An open microphone was available for fans who wanted to perform a song or read a poem or give a spoken tribute to George.

The peace group, Alliance For Survival, organized by Jerry Rubin, sponsored the event and called for "Ten Days of Peace for John and George" between the November 29th anniversary of the passing of George Harrison and the December 8th anniversary of the passing of John Lennon. For those ten days people were encouraged to increase their efforts to promote peace both in their own communities and worldwide.

A tribute to George Harrison also took place in Liverpool on 29th November in the replica Cavern at The Beatles Story exhibition. As well as a display of the thousands of tributes that people have dedicated to George, there was a collection of archival photographs of George donated by the *Liverpool Echo*. Pupils from St. Thomas Beckett R.C. High School performed several Harrison songs plus an original composition inspired by George. The Krishna's spent time talking about their beliefs, chanting and serving vegetarian food. George was a pupil at The Liverpool Institute, which was saved from demolition by Paul McCartney and now houses LIPA. Students from the academy paid tribute to George by performing songs by the Traveling Wilburys. The choir of St. Sebastian's



School sang at the Palm House for George in February last year. As the Harrison family have always loved gardening, they gave a generous donation towards the restoration of the Victorian glasshouse.

As many Beatle fans know, George Harrison was a member of the George Formby society. In tribute to both men the members of the George Formby Society played several songs which George had always loved. The day ended with the reading of a small selection of the 2000 tributes sent in by people from all over the world.

BACK IN THE US CINEMAS

Billboard.com reports that last year's *Back In The US* tour broke many box office records and will be one of the top grossing tours of 2002. Paul said: "I expected some people to baulk at the ticket prices, but no one who has come to any of the shows wanted their money back." Talking about the recent Japan concerts Paul said: "I'll be better prepared this time. I know how to pack now"!

A very limited number of US theatrical screenings of Paul's *Back In The U.S.* tour documentary were organized by MPL and Capital Records to promote the new CD/DVD. The screenings took place in eight cities (Boston, Chicago, Dallas, Los Angeles, New York, Philadelphia, San Francisco and Washington DC). Tickets for the special theatrical showings were available to fans who pre-ordered the *Back In The U.S.* CD or DVD, before their 26th November release date. Many were also given away by local radio stations.

COME TOGETHER CONCERT RELEASES

The all-star benefit concert, *Come Together: A Night For John Lennon's Words And Music*, performed at New Yorks Radio City Music Hall in October 2001, was released last month on DVD (PA-11909) and VHS (PA-71920) by Pioneer Entertainment. Each artist chose the John Lennon song that most signified peace to them: 'Imagine' - Yolanda Adams and Billy Preston, 'In My Life' - Dave Matthews, 'Revolution' - Stone Temple Pilots, 'Dear Prudence' - Alanis Morissette, 'Across The Universe' - Moby, Sean Lennon and Rufus Wainwright, 'Strawberry Fields Forever' - Cyndi Lauper, 'Lucy In The Sky With Diamonds' - Marc Anthony, 'Mother' - Shelby Lynne, 'Instant Karma' - Nelly Furtado and Dave Stewart, 'Jealous Guy' - Lou Reed', 'Nowhere Man' - Natalie Merchant, 'Mind Games - Kevin Spacey, 'Come Together' - Craig David, 'This Boy' - Sean Lennon and Rufus Wainwright, 'Julia' – Sean Lennon, 'Give Peace A Chance' – Ensemble. *Come Together: A Night For John Lennon's Words And Music* also features clips of John Lennon talking about peace.

Alanis Morissette

Among the stars who made guest appearances at the benefit concert were Yoko Ono, Kevin Bacon, Benjamin Bratt, Edie Falco, James Gandolfini, Dustin Hoffman and Ben Stiller. All proceeds from the sale of the DVD and VHS will be donated to the Robin Hood Foundation, a New York City charity organization which has been targeting poverty since 1988. In response to the attacks of September 11th, the Robin Hood Foundation established a relief fund to help victims' families and New Yorkers suffering from the economic aftermath.

PLEASE SIR (PAUL)

Paul McCartney recently gave a group of Japanese high school students an impromptu English lesson after they sent an e-mail to MPL last October. The message asked him to visit their school, where they use Beatles songs to study English. The students received a reply from Paul who invited them to one of his concerts at the Tokyo Dome instead. Sixteen students and two teachers attended his Tokyo concert on the 11th November. Before the show Macca invited them all backstage and gave them a special English lesson during which they all sang 'Yesterday'.

Paul added 'Calico Skies' to the set list of his *Driving Japan* concerts in Osaka.

BEATLES IN BRIEF

- The Beatles 'Let It Be' has been voted as the greatest No. 2 hit in a poll by the Music Choice TV channel. (Elvis Presley's 'Suspicious Minds' and Oasis's 'Wonderwall' came second and third). 'Let It Be' was held off the top spot by Lee Marvin's 'Wanderin' Star' in 1970.
- A punter from Wellington has bet that Paul McCartney will top the charts in three years' time with a re-recording of 'When I'm Sixty-Four'. Macca will be 64 in June 2006 and Bookmakers William Hill has taken a £30 bet, which would give winnings of £1,920 to the man if he is proved correct. The odds he was given were 64 to 1 of course!
- Paul and Heather McCartney appeared on ABC's *Entertainment Tonight* on 25th November. The show featured their lives behind the scenes and at home. The following day the couple attended the launch of the Triggerstreet website in central London. Paul appeared on *Good Morning America* on 27th November to promote his *Back In The U.S.* TV special.
- Olivia Harrison was interviewed by Katie Courice on NBC on the 26th November.
- Beatles producer Sir George Martin has released a series of compilations aimed at attracting young people to take an interest in classical music. Sir George provides a video commentary on the series of six enhanced CDs, featuring Beethoven, Mozart, Bach, Ravel, Debussy and Tchaikovsky (performed by the Royal Philharmonic Orchestra). George describes Tchaikovsky as the Paul McCartney of his day, since both were great tunesmiths. He claims he encouraged Paul and John Lennon to think like classical composers, and added strings, trumpets, flutes, oboes and other classical instruments to Beatles recordings. "John would shrug his shoulders and say, 'I'm a rock and roller, I can't do that'. Paul, on the other hand, was willing to have a go."

IN THE JANUARY ISSUE OF RECORD COLLECTOR

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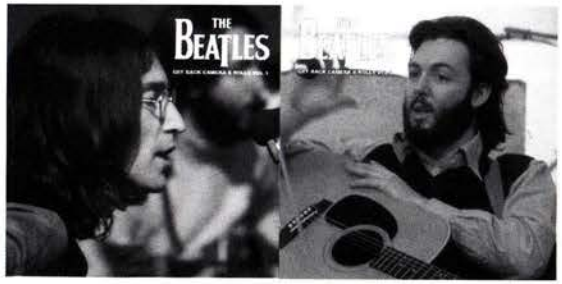
- A giant guitar designed by Yoko Ono has been auctioned for the Rock and Roll Hall of Fame. The ten-foot replica Fender Stratocaster was put on display last summer in Cleveland, Ohio, home of the Rock and Roll Hall of Fame Museum.
- Paul McCartney and Elton John are backing a campaign to stop the ban on the sale of natural vitamin, herb and mineral products in the UK. More than one million people have signed a petition protesting at the plans contained in two directives from the European Union. The Food Supplement Directive, due to become law next year, could see a ban on the sale of products such as Vitamin B6, Vitamin C, Echinacea, St John's Wort and multi-vitamins and minerals.
- *The Best Of Fellas*, a tribute to Bob Wooler, will be staged at Liverpool's Philharmonic Hall on Sunday 12th January in support of the Roy Castle Foundation. Phone: 0151 709 3789 for ticket details.
- Bill Harry is to re-launch *Mersey Beat* as a website later this year. The Triumph PC Group has designed the site on www.triumphpc.com/mersey-beat where it can currently be seen. The site will become the preview site for Mersey Beat material before it is transferred to the main website.
- Actor James Coburn, who starred with Ringo in the film *Candy* and appeared on the cover of Paul McCartney & Wings' *Band On The Run* LP, died of a heart attack on the 18th November.
- Photographer Paul Saltzman's exhibition *The Beatles In India* is currently on show at Henry's Gallery, 76 Greene Street, NY, USA through to the end of this month.

NEW BOOTS



Just when you thought it was safe to say that virtually the entire *Let It Be* recording sessions had been fully documented by Yellow Dog Records epic *Day By Day* series, along comes Unicorn Records to present the very same material, but from the camera B Nagra Tape rolls, titled aptly *Get Back Camera B Rolls*. So are these simply pointless releases that duplicate the *Day By Day* series? Well, yes and no! The fact that each Nagra Tape was approximately fifteen minutes in length means that when the Camera A tapes were being changed over, the Camera B rolls would still have been recording for a vital few minutes, and vice-versa, of course.

Most of the recordings on the *Get Back Camera B Rolls* contain pretty much the same material as *Day By Day*, but recorded from a different part of the soundstage, giving a slightly varied ambiance to the sound, and with a few extra tantalising minutes of additional recordings every quarter of an hour.

So far, 17 volumes of the *Get Back Camera B Rolls have* appeared, presenting 34 hours of sessions recorded between the 22nd and 31st of January 1969. They are probably not of any interest to the average bootleg collector, but if you are one of those "must have everything" completists (like myself!), then you gotta have 'em. 6/10

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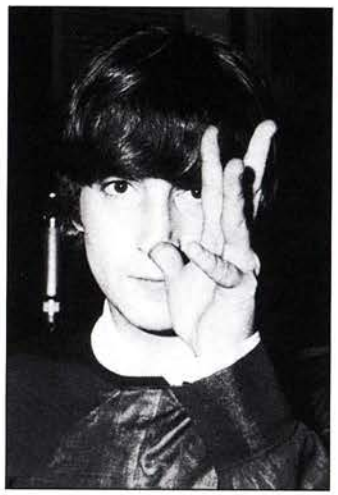

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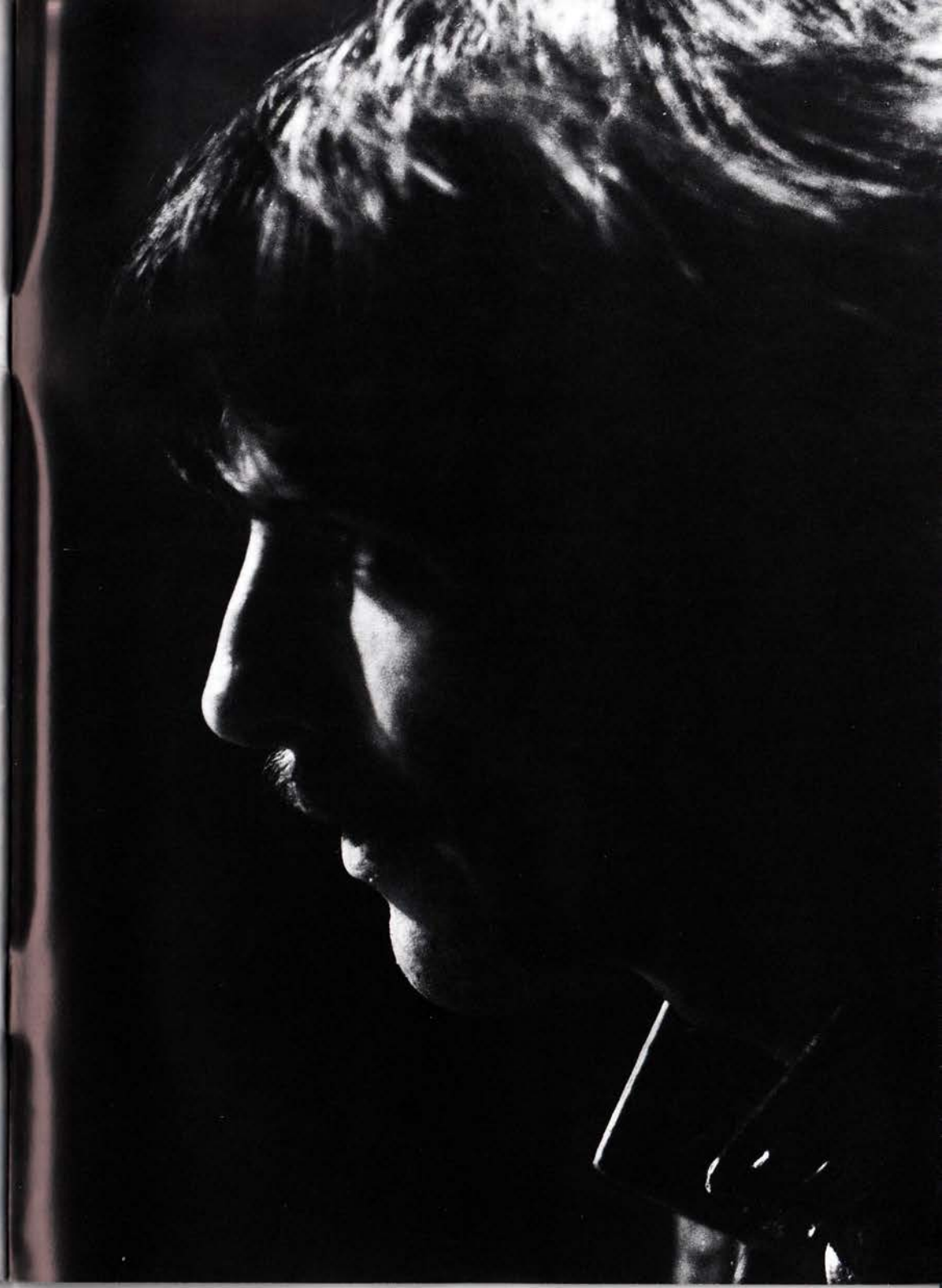

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